

106779

# LYRISCHE STÜCKE

für

## VIOLONCELL UND PIANOFORTE.

ZUM GEBRAUCH FÜR CONCERT UND SALON.

Nr.	Compositor, Titel, Instrumente	M.	Pf.	Nr.	Compositor, Titel, Instrumente	M.	Pf.
Nr. 1.	Mozart, W. A., Larghetto aus dem Quintett in A dur. . . . .	1	50	Nr. 28.	Gluck, Christoph W., Arie des Pylades aus der Oper »Iphigenia auf Tauris« . . . . .	1	—
- 2.	Pergolese, Tre Giorni. Romanze. . . . .	1	—	- 29.	Leclair, Allegro. Emoll. . . . .	1	25
- 3.	Bach, Joh. Seb., Adagio. E dur. . . . .	1	—	- 30.	— Aria. A dur. . . . .	1	—
- 4.	Chopin, F., Largo aus der G moll-Sonate. Op. 65 . . . . .	—	75	- 31.	Chopin, F., Präludium (Op. 28, Nr. 15.) . . . . .	1	—
- 5.	Biber, Gavotte. . . . .	1	—	- 32.	Mozart, W. A., Romanze. . . . .	1	—
- 6.	Bach, Joh. Seb., Adagio . . . . .	—	75	- 33.	Schumann, Rob., Manfreds Ansprache an Astarte . . . . .	1	—
- 7.	Händel, G. F., Allegretto moderato . . . . .	1	—	- 34.	— 3 Stücke aus Manfred: Erscheinung eines Zauberbildes. Zwischenaktmusik. Ein Friede kam auf mich unsäglich still . . . . .	1	25
- 8.	Leclair, Largo . . . . .	—	75	- 35.	Händel, G. F., Recitativo ed Aria nel Rinaldo . . . . .	1	—
- 9.	Veracini, Menuett . . . . .	1	—	- 36.	Mendelssohn Bartholdy, F., Tenorarie aus dem Lobgesang . . . . .	1	—
- 10.	Nardini, Largo. . . . .	1	—	- 37.	Gluck, Christoph W., Ballet aus der Oper »Orpheus und Eurydice« . . . . .	—	75
- 11.	Larghetto. (Autor unbekannt) . . . . .	1	50	- 38.	Mendelssohn Bartholdy, F., Allegretto aus dem Lobgesang . . . . .	1	—
- 12.	Reinecke, C., Andante aus der Oper »König Manfred« . . . . .	1	—	- 39.	Mozart, W. A., Ave verum corpus . . . . .	—	75
- 13.	Engels, H., Romanze. . . . .	1	25	- 40.	Goltermann, Georg, Andante aus dem A moll-Concert. Op. 14. . . . .	—	75
- 14.	Martini, Padre, Gavotte . . . . .	1	—	- 41.	Schumann, Rob., Melodie »Du bist wie eine Blume« (Op. 25, Nr. 24) . . . . .	—	75
- 15.	Rosenhain, J., Romanze . . . . .	1	25	- 42.	Kalkbrenner, F., Notturmo . . . . .	1	—
- 16.	Leclair, Gavotte. C dur. . . . .	1	25	- 43.	Gluck, Christoph W., Lento aus der Oper »Iphigenia auf Tauris« . . . . .	—	75
- 17.	— Aria. F dur. . . . .	1	25	- 44.	Chopin, Fr., Präludium (Op. 28, Nr. 4) . . . . .	—	75
- 18.	Corelli, Preludio. Emoll. . . . .	—	75	- 45.	Händel, G. F., Adagio aus einer Sonate . . . . .	—	75
- 19.	— Adagio und Allegro. A dur. . . . .	—	75	- 46.	Reissiger, C. G., Lied . . . . .	—	75
- 20.	Méhul, F., Arie aus der Oper »Joseph und seine Brüder« . . . . .	1	25	- 47.	Mendelssohn Bartholdy, F., Andante religioso aus der Orgelsonate Op. 65. . . . .	—	75
- 21.	Gluck, Christoph W., Chor und Arie aus der Oper »Iphigenia auf Tauris«. . . . .	1	25	- 48.	Bach, Joh. Seb., Sarabande aus einer Suite für Klavier . . . . .	—	75
- 22.	Haydn, J., Adagio aus der Sonate für Pianoforte in D dur. (Nr. 9 der Breitkopf & Härtel'schen Ausgabe.) . . . . .	1	25	- 49.	Veracini, F., Gavotte aus einer Sonate . . . . .	—	75
- 23.	Leclair, Musette. G dur. . . . .	—	75	- 50.	Cherubini, L., Arietta . . . . .	—	75
- 24.	— Gavotta. B dur. . . . .	—	75				
- 25.	Gluck, Christoph W., Arie der Iphigenia aus der Oper »Iphigenia auf Tauris« . . . . .	—	75				
- 26.	Reinecke, C., Klage aus der Oper »Manfred« . . . . .	1	—				
- 27.	Mendelssohn Bartholdy, F., Romanze. (Aus Op. 8. Gesänge Nr. 10) . . . . .	—	75				

LEIPZIG UND BRÜSSEL, BREITKOPF & HÄRTEL.

Aus der Violin-Sonate in E moll,  
Nr 8 der hohen Schule des Violinspiels  
von Ferd. David.

# MENUET und GAVOTTA

VON

## FRANCESCO M. VERACINI.

(1714 in Venedig, 1720 in Dresden.)

Arr. von C.v. Radecki.

### MENUET.

Violoncello.

Pianoforte.

The musical score is written for Violoncello and Pianoforte. It begins with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The Violoncello part starts with a melody, and the Pianoforte part provides harmonic support. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *p* (piano) to *pp* (pianissimo) and *ff* (fortissimo). The score is divided into four systems of music.

M  
236  
V474s  
Op. 2, n. 11 MR

3

This musical score is for a piece in D major, Op. 2, n. 11 MR. It consists of a flute part and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The flute part is in a single staff with a key signature of two sharps (D major). The score is divided into six systems. The first system shows the flute playing a melodic line with a trill and the piano providing a harmonic accompaniment. The second system continues the melodic development with a crescendo. The third system features a more complex piano accompaniment with triplets and a crescendo. The fourth system shows the flute playing a series of eighth notes and the piano providing a steady accompaniment. The fifth system features a powerful piano accompaniment with triplets and a crescendo. The sixth system concludes the piece with a final cadence. Dynamics include *p*, *cresc.*, *mf*, *pp*, *cresc. molto*, *f*, and *ff*.

# GAVOTTA.

Allegro.

Allegro. (Die halben Takte wie vorher die Viertel.)

Fine.

First system of musical notation, measures 1-6. The system consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various dynamics: *pp* (pianissimo) at measure 1, *ff* (fortissimo) at measure 2, *sf* (sforzando) and *p* (piano) at measure 3, and *cresc.* (crescendo) at measure 4. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the system.

Second system of musical notation, measures 7-12. The system consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various dynamics: *f* (forte) at measure 7, *sf* (sforzando) at measure 8, *f* (forte) at measure 9, *sf* (sforzando) at measure 10, and *ff* (fortissimo) at measure 11. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the system.

Third system of musical notation, measures 13-18. The system consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various dynamics: *f* (forte) at measure 13, *p* (piano) at measure 14, *f* (forte) at measure 15, *p* (piano) at measure 16, and *f* (forte) at measure 17. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the system.

Fourth system of musical notation, measures 19-24. The system consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various dynamics: *f* (forte) at measure 19, *pp* (pianissimo) at measure 20, *ff* (fortissimo) at measure 21, *sf* (sforzando) at measure 22, and *p* (piano) at measure 23. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the system.

M. D. C. senza replica  
sin'al Fine. 106779